



SPECIAL COMPILATION ISSUE

This compilation edition of the Official Star Wars Fan Club Newsletter is published by Lucasfilm Ltd. The contents consist of material used in the Fan Club's original newsletter issues one through four, and has been specially edited by the Lucasfilm Ltd. editorial staff.

GEORGE LUCAS:

THE MAN BEHIND STAR WARS

George Lucas is among the new generation of film directors who have loved films all their life. These directors were brought up on motion pictures, and have continued their romance with film by attending film schools. They studied theories of filmmaking, explored the technical demands by making their own short films, and have endlessly viewed old films to rediscover the visual and narrative elements that made moviegoing a weekly habit.

Other members of this new generation include Francis Ford Coppola (*THE GODFATHER* and *THE GODFATHER, PART II*), Steven Spielberg (*JAWS* and *CLOSE*

ENCOUNTERS OF THE THIRD KIND), Brian De Palma (*PHANTOM OF THE PARADISE* and *CARRIE*), John Milius (*THE WIND AND THE LION* and *DILLINGER*), and

Martin Scorsese (*TAXI DRIVER* and *NEW YORK, NEW YORK*). All of these men share that same love for films which inspired George Lucas to become a director.

George Lucas was born on May 14, 1944. The son of a retail merchant, he was raised on a walnut ranch in Modesto, California. As a teenager, his two passions were art and cars. Determined to become a champion race car driver, he worked at a local garage and in race pit crews throughout California. Following a serious automobile accident a few weeks prior to his high school graduation, he gave up all hope of becoming a race car driver.

He attended Modesto Junior College for two years, where he majored in social sciences. By chance, he met award-winning cinematographer Haskell Wexler, who encouraged him to study filmmaking, and helped pave the way for his admittance to the University of Southern California Cinema School.

While attending the USC Cinema School, he quickly turned out eight short films. He subsequently became a teaching assistant for a class of U.S. Navy cameramen. With half of the class assisting him, he made a science fiction short entitled *ELECTRONIC LABYRINTH*: THX 1138: 4EB. The film won the Third National Student Film Festival in 1967 — 68, and several other awards.

In 1967, he was one of four students selected to make a short film about the making of Carl Foreman's *MCKENNA'S GOLD*. His short, *DESERT POEM*, was Foreman's

favorite, although it told more about the mysteries of the desert than about Foreman's film. Lucas then won a scholarship to Warner Bros. to observe the making of *FINIAN'S RAINBOW*, under the direction of Francis Ford Coppola.

While working as Coppola's assistant on *THE RAIN PEOPLE*, he made a forty minute documentary about the making of the movie, entitled *FILMMAKER*, which has been recognized as one of the best films on filmmaking.

George Lucas' first professional feature motion picture, THX 1138, was an expanded version of his prize-winning student film. Starring Robert Duvall and Donald Pleasence, it was enthusiastically received by critics when first released, and has become a cult film with a large following.

In 1973 he directed *AMERICAN GRAFFITI*, which he co-wrote with Gloria Katz and Willard Huyck. Upon its release, *AMERICAN GRAFFITI* was hailed as the quintessential movie about American teenage life and rituals. The movie was nominated for five Academy Awards, won the Golden Globe Award for Best Motion Picture Comedy, and New York Film Critics' and National Society of Film Critics Awards for Best Screenplay.

George met his wife, Marcia, when she was hired to assist him editing a documentary under the supervision of Verna Fields. She has edited *ALICE DOESN'T LIVE HERE ANY MORE*, *TAXI DRIVER*, and *AMERICAN GRAFFITI*.

Marcia Lucas was an editor on *STAR WARS*, and won the Academy Award for Best Editing.

STAR WARS SWEEPS THE OSCARS

The 50th annual presentation of the Academy Awards was held on the 3rd of April, 1978, at the Dorothy Chandler Pavilion in Los Angeles, California. Millions of people all over the world watched as *STAR WARS* was announced the winner of 7 Oscars.

STAR WARS received Academy Awards in the following categories:

Special Achievement Award for the **Creation of Alien Creatures, and Robot Voices** — Benjamin Burtt, Jr.

Best Achievement in Sound — Don MacDougall, Ray West, Bob Minkler, and Derek Ball

Best Achievement in Visual Effects — John Stears, John Dykstra, Richard Edlund, Grant McCune, and Robert Blalack

Best Achievement in Art Direction — John Barry, Norman Reynolds, and Leslie Dilley
and Set Decoration — Roger Christian

Best Achievement in Costume Design — John Mollo

Best Original Score — John Williams

Best Achievement in Editing — Paul Hirsch, Marcia Lucas, and Richard Chew

STAR WARS was also nominated for Academy Awards in 4 other categories: Best Supporting Actor (Sir Alec Guinness), Best Original Screenplay (George Lucas), Best Director (George Lucas), and Best Picture.

Director GEORGE LUCAS lines up a shot in the Tunisian desert.



INTERVIEW: MARK HAMILL

On, Saturday, April 29th, we went out to a quiet restaurant near one of Southern California's more popular beaches. Over lunch, we interviewed Mark Hamill, with topics ranging from his feelings toward the other members of the cast to his hopes for himself as an actor. ("SW" denotes questions and comments by the interviewers, "MH" denotes answers and comments by Mark Hamill.)

SW: Did you like the character of Luke?

MH: Very much. Getting the part and making the film are memories I'll have forever.

I admire Luke's sense of loyalty and adventure. I mean, I'm on a farm and I want to see what's over the horizon. "What am I missing out on?" basically. It's so brilliant of George Lucas, because I'm trying to figure out a way out of that humdrum, void kind of lifestyle, and boom! I buy two robots and one of them has a hologram in him.

It's a classic story and I'm thrilled with it.

SW: Do you see yourself as Luke?

MH: When I see the movie, I don't feel like it's really me. I see Luke Skywalker, and I'm embarrassed when he's naive. Like when Han Solo says, "Who's going to fly this thing, kid, you?" and I say, "You bet I could!" I find myself going, "Oh don't be such a nerd!" But reacting like that is right in character, I guess.

SW: Do you think other people like him?

MH: Sure. The kids are going in and seeing a fantastic film, and by fantastic, I mean unworldly. They see Banthas. They see Jawas. They see Tusken Raiders. They see Darth Vader. There's just so much. And they see Luke. I think they feel comfortable with his character. He provides a nice balance, and fits in nicely with the others. I think George Lucas has created an ensemble that works together well.

SW: What do you think of your co-stars, Harrison Ford and Carrie Fisher?

MH: We're like a family. Carrie is my little sister, and I'm Harrison's little brother.

Harrison is a serious actor, and a brilliant one. I'm surprised that he didn't get an Oscar nomination for Best Supporting Actor. He was just riveting, I think.

During the filming, I had a crush on Carrie.

SW: Did you really?

MH: Oh, yeah. I really love her. She's a wonderful girl, and I really fell in love with her. Not at first. At first I thought, "She's Debbie Reynolds' daughter. She's a movie star's kid." I didn't give her a fair appraisal.

Do I get the Princess in the next picture? Can I just hold hands with her?

SW: You got a kiss in the last picture.

MH: The Wookiee got a hug!

SW: You got two kisses. One on the cheek, for luck, just before the swing, and one before you got into your X-wing. And she hugged you when you got out of the X-wing. You got two kisses and a hug in the last picture.

MH: Whew! I guess I should count my blessings.

SW: How did you get the part of Luke Skywalker?

MH: A friend of mine named Robert Englund told me about the auditions. Robert's a wonderful actor. He shot Burt Reynolds and killed him at the end of *HUSTLE*. He punched out Kris Kristofferson in *A STAR IS BORN*. And he shoved Charles Bronson down an elevator shaft in *St. Ives*.

SW: He sounds like a really anti-social character.

MH: He's a sweetheart, but his face gets him those kind of parts. If I had that face, Robert Englund would be sitting here right now. That's how chancey this business is.

Anyway, I heard from Robert that there was a picture George Lucas was doing called *STAR WARS*. At that time it was called *THE STAR WARS*, instead of just *STAR WARS*. Robert said he'd been out for it. Now a lot of actors will tell you about parts only after they've definitely lost them. "I was up for this part, and it's still being cast." That sort of thing. Robert's not like that. He's like me, fatalistic. We all go up for a part and someone's going to get it. So I asked him what it was like, and he said, "I don't know, I haven't seen the script. George Lucas and Brian De Palma are doing joint auditions. George is the little guy on the left who never talks." So I go, "Okay, I'll go out for it."

I went in on one interview, didn't see a script, didn't do anything. I just talked about myself. "Hi, I'm Mark Hamill. I have four sisters and two brothers. I grew up in Virginia and New York and Japan." They said, "Thank you," and I went away. This was in November of '75. In February of '76, I tested. The way I found out about the test was an envelope arrived in the mail, and there were six pages of dialogue and a note saying to be there Tuesday to test.

I had totally ruled the part out. I had thought George was unimpressed, and I went and tried out for *APOCALYPSE NOW*. Fred Roos was the *STAR WARS* Casting Director, and he's very instinctive. I think he really helped me get the part. I think he pressured George to pick Carrie and Harrison and me. We were cast as an ensemble. There were two sets of three actors. We were never mixed and matched.

SW: What do you have coming up in the future?

MH: Well, I'm going on tour for three weeks to publicize my new picture, *CORVETTE SUMMER*. After that, I'm going to Tokyo for the opening of *STAR WARS* at the end of June. Japan is the only country where *STAR WARS* hasn't opened yet. I, personally, think it's a very Japanese movie. Very Samurai.

SW: Unquestionably. There are a lot of Samurai elements in it. The Force is very similar to a Zen concept called No Mind. You don't think, you just feel and act. Your practicing with the remote was like that.



Princess Leia consoles Luke over the loss of Ben Kenobi.

MH: And Darth Vader's costume, and his duel with Ben Kenobi are very Samurai. I'm really excited. The picture's going to be real big in Japan.

SW: What comes after that?

MH: After Japan, I'm going to Yugoslavia.

SW: You signed to do *THE BIG RED ONE*?

MH: I sure did. It's a great World War II movie — hit the beach and throw the hand grenade. And Sam Fuller, the picture's writer-director, is a man I respect.

After *STAR WARS*, I thought I should wait around for another good movie, so good it would equal *STAR WARS*, at least in intent. I've done a lot of television I'm embarrassed of, but that's because I was learning. I'm an actor and I should act. So, I'm going to act in this movie.

SW: I heard a report on the news recently, about you and a little boy in the hospital.

MH: I heard about that much the same way you did. Let me tell you the whole story from my point of view.

I got a phone call from my manager who said, "There's a young boy in the hospital, paralyzed with spinal meningitis. The first time he's moved in a long time is when he heard a television commercial for a *STAR WARS*-related toy coming from the television set mounted in his hospital room. Twentieth Century-Fox called me, 'Do you want to call him?'" I said, "Of course!" So my manager gave me the number and set up a time for me to call when the boy would be near the phone.

Normally, I don't say I'm Luke Skywalker. I try to keep my identity separate from that of the film character, but in this case, I made an exception.

I called and the boy answered, "Hello." And I said, "Hi! It's Luke Skywalker. How are you? What are you doing? Are you in the hospital? I heard that you're sick."



GARY KURTZ:

Born in Los Angeles in July of 1940, Gary Kurtz grew up in the Los Angeles and San Francisco areas. His father made many 8mm films when he was young, and Gary discovered these when he was around 10 years old.

The films fascinated him, and he spent a good deal of time viewing and editing these films. He became interested in still photography, and for this hobby, he built miniature versions of buildings and other scenes. He also used the miniature sets for the 8mm films he made.

In school, he became interested in music, performing with his school band, as well as other local bands. Gary took his interest in photography and 8mm filmmaking and combined them with his interest in music to make short films of the band practicing and performing.

Gary went on to study at the University of Southern California Cinema School. While a student at USC, he wrote, directed, photographed, and edited many industrial and educational films.

Gary Kurtz was among a group of talented young filmmakers that has been encouraged and taught by working with producer-director Roger Corman. Gary worked on many of Corman's low-budget action and horror films, gaining experience in almost every capacity of filmmaking.

It wasn't "Oh, gosh, you're never going to walk again." It wasn't down. It was like, "Hey, what are you doing in the hospital? We need you. The Rebel Alliance needs you, we have to beat the Empire."

He said, "Luke? Where are you?" And I said, "I'm here in your galaxy for just a little bit. We just stopped off to regroup our forces." He got so thrilled and excited, he said, "I knew it was you, I knew it was you." He just went crazy. Then I said, "I have to go. Han is not going to stay around too long, and Chewie is real crabby today."

So then the boy said, "He is? Why?" I told him, "Well, I don't know. He fell asleep last night before he got fed, and he's angry at Han."

It was like he was right there, in the galaxy far, far away. I never talked differently from that, and I never broke the mood. I said, "If I'm back in your galaxy, I'd love to take you to see the movie." And he said, "Okay, bye Luke," and then he hung up.

I called him and I hung up, and that was the end of it, as far as I was concerned. I was just trying to do something nice.

It wasn't a big publicity stunt or anything. But the boy's making amazing progress, so it got on the news.

It apparently gave the boy new hope. He believed in it enough that it helped him. The doctors said that any kind of positive reinforcement like that is good.

SW: That's great!

MH: I think so. What small thing can I give? Nine hundred technicians made me look like a hero and now I can use that. I can't make a glass rise up off of this table, but at least I can help this boy.

Following two years of service in the Marines as a cameraman, editor, and still photographer, Gary returned to USC for additional courses. After editing several low-budget features, he became associate producer on Monte Hellman's *TWO LANE BLACKTOP*.

Gary met Francis Ford Coppola while they were both working on Roger Corman's *THE TERROR*, starring Boris Karloff and Jack Nicholson. During a visit to Coppola's studio in San Francisco, Gary met George Lucas, who was shooting his first feature film, *THX 1138*.

George Lucas had shot *THX 1138* in a process called Technoscope, and Gary wanted to use that same process to shoot *TWO LANE BLACKTOP*. During his visit to Coppola's American Zoetrope studio, Gary spent a good deal of time talking to George Lucas about Technoscope and filmmaking.

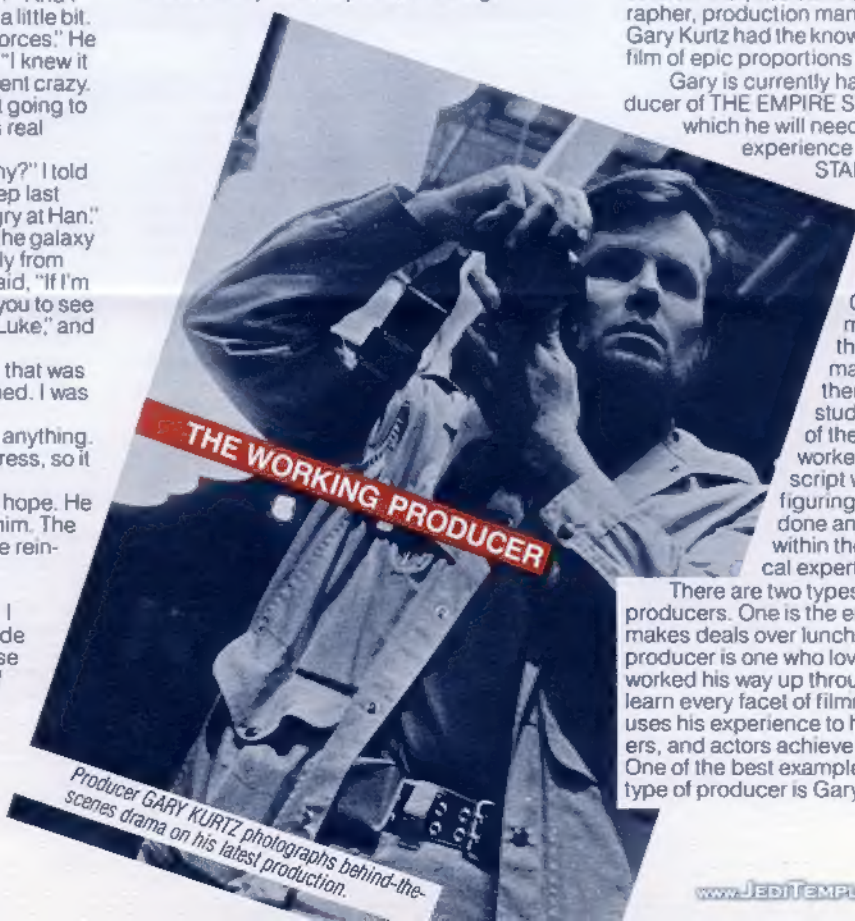
Later, George Lucas approached Gary with his idea for *AMERICAN GRAFFITI*. Ultimately, Gary produced the film with George Lucas directing, from a screenplay co-authored by Lucas, Gloria Katz, and Willard Huyck. The film was nominated for five Academy Awards, won the Golden Globe Award for Best Motion Picture (Comedy), and walked away with both the New York Film Critics and the National Society of Film Critics Awards for Best Screenplay. It is also one of the most successful and influential films of all time.

Having worked as a lab technician, electrician, writer, cameraman, director, editor, sound mixer, assistant director, still photographer, production manager and producer, Gary Kurtz had the knowledge to coordinate a film of epic proportions such as *STAR WARS*.

Gary is currently hard at work as producer of *THE EMPIRE STRIKES BACK*, for which he will need every bit as much experience as was needed for

STAR WARS. For the first film, he hired the crew, planned out the logistics of the film, set up casting sessions for George Lucas, and made sure that all of the elements needed to make the film were there. He worked with the studio on various aspects of the production, and worked on details of the script with George Lucas, figuring out what could be done and what could not within the budget and technical expertise available to them.

There are two types of motion picture producers. One is the entrepreneur who makes deals over lunch. The second kind of producer is one who loves movies, and who worked his way up through the industry to learn every facet of filmmaking, the kind who uses his experience to help the director, writers, and actors achieve their artistic goals. One of the best examples of this second type of producer is Gary Kurtz.



Producer GARY KURTZ photographs behind-the-scenes drama on his latest production.

Questions & Answers

What was the Sandcrawler, and was it full size or a miniature?

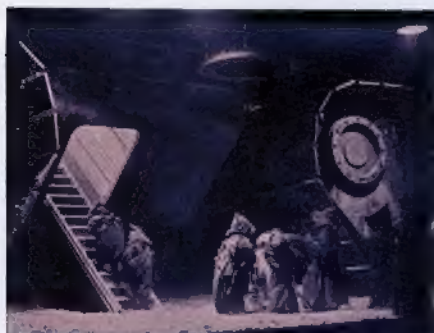
The Sandcrawler was a giant mobile home. The Jawas live in it, travel in it, and use it to transport their ill-gotten merchandise.

The Sandcrawler existed in two forms, one a miniature version, the other full-sized. The miniature version, which was only about one foot tall, had motors in it that enabled it to move. Only the bottom half of the full-sized version was built, but that half alone was two stories tall.

The Sandcrawler was brought to life by Special Production and Mechanical Effects Supervisor John Stears, using pulsating steam effects. According to Stears, "I could only imagine steam being the prime moving medium for a vehicle of its size, whether being proton or nuclear powered. I had in mind the magnificent sight of a Canadian Pacific Steam Locomotive, standing still but oozing power—ready to be released at a moment's notice. A living hunk of machinery."

The Jawas seen getting into the Sandcrawler included an English midjet; a French-Tunisian midjet; five Tunisian children; the son of one of the production company's truck drivers; and Producer Gary Kurtz's two daughters, Melissa and Tiffany.

One scene, showing the Jawas carrying R2-D2 towards the Sandcrawler, had to be re-shot due to problems with the film. That was done in Death Valley, California, using children of the local Park Rangers as the Jawas.



Jawas, the rodent-like scrap collectors of Tatooine, weld a small control disk onto the side of Artoo-Detoo.

How were the X-Wings at the Rebel base on the fourth moon of Yavin made to fly?

The X-Wings at the Rebel base had to be full-size versions because the pilots, ground crews, and robots had to be shown with them. Because the anti-gravitational engines did not produce thrust as we are accustomed to jet engines doing, it was reasonable to have the ground crew near the ships during take-offs and landings.



Luke Skywalker (Mark Hamill) and Han Solo (Harrison Ford) observe preparation of the fighters on the rebel main hangar deck.

It was up to Special Production and Mechanical Effects Director John Stears to make the ships fly. The X-Wing weighed over five tons, with the holding rig adding another three-quarters of a ton to the final weight. The structure of the sound stage's roof was not capable of carrying the full weight of an X-Wing and the rig from which the X-Wing was to be hung.

It was obvious to Stears that a crane would be needed to lift such a heavy load, but where to place such a crane became a problem. Because the X-Wing and the set were being filmed with several cameras simultaneously, each one from a different angle, there was no place to put the crane where it wouldn't be visible in the picture.

Finally, it was decided to get a tower crane, capable of lifting seven tons from a distance of one hundred feet. The crane was called a Zealous and it stood one hundred and sixty feet high.

The crane was positioned outside the sound stage, making the task of operating it very difficult. The operator, sitting outside the sound stage, was unable to see what was going on inside the sound stage. The problem was solved by having another crane operator, familiar with the inside of the crane, relaying instructions to the operator by radio.

Credit must be given to these crane operators—throughout the entire shooting, not a single re-take was required due to an error on their part! The moves they had to make were complicated, and had to be precise to within a fraction of an inch.

With the expertise of these crane operators, John Stears was able to lift and lower the X-Wing spacecraft, making them look as if they were flying.

How did Luke's Landspeeder work?

Landspeeders are anti-gravitational vehicles that work on lines of gravity which are at right angles (ninety degrees) to the planet's own gravity. The only effect of speed, other than its visually moving, should be the wind on the occupants' hair and clothing. This means that there should be no exhaust visible, nor should there be dust blown up from underneath the vehicle.

This immediately ruled out the use of any sort of hovercraft, because of the billows of dust it would create in desert situations.

Luke's speeder had to be small, quick, and maneuverable. Two versions were made, one of which could actually be driven through towns and across the salt flats. This powered speeder was based on a three wheel configuration—one in front and two at the rear. From most angles, the front wheel seemed to have disappeared. The rear wheels were mounted close to the center of the vehicle, instead of at the edge. What little could be seen was removed from the picture by an Optical Printer. The details of how this process is done are too complex to really get into here.

The other version of the speeder was suspended from a rotating rig (similar to an amusement park airplane ride, but with only one arm) which could move through a complete circle. This rig could be set for various widths of the circle, to a maximum width of two hundred feet. This device was used for several shots in Tunisia and in the studio. It was used in the scene where Luke, discovering the destroyed Sandcrawler, jumps into his speeder and rushes home.

The rig had to be capable of supporting an occupied speeder, camera, and operator. The rig weighed 5 tons and it was possible to set it up or take it down in approximately one hour. Special Production and Mechanical Effects Supervisor John Stears designed the landspeeder.

Where can I write to members of the cast and crew of STAR WARS?

For various reasons, we can't give out the addresses of the cast and crew members. However, if you want to write to them, you can address your letter to that person, in care of:

STAR WARS FAN CLUB
P.O. BOX 8905
UNIVERSAL CITY, CA 91608

We can't promise an answer, but we can promise that the person you write to will receive your letter.

One thing to remember: if you want to write to more than one person, you have to send each person a separate letter. If two letters arrive, one addressed to Mark Hamill and the other addressed to Carrie Fisher, we can send each person his letter. But if one letter arrives addressed to "Mark Hamill and Carrie Fisher," more than likely neither one of them will see it.

How did you get the Lightsabers to work?

The problem of getting the Lightsabers to work fell upon Special Production and Mechanical Effects Supervisor John Stears. Production Illustrator Ralph McQuarrie gave Stears a sketch of what the Lightsabers should look like when in use.

The 'handles' of the Lightsabers are seven inches long and one inch in diameter. The Lightsabers are loosely attached to a belt for carrying. When pulled from the belt and activated, there is a four foot long burst of light and an accompanying hum of power.



Ben Kenobi (Alec Guinness) parries Darth Vader's light saber thrust.

The 'blade' part of the Lightsaber is actually a four-sided blade attached to a small motor in the handle. The motor is used to quickly rotate the blade. Two sides of the blade are painted with a highly reflective material similar to the material used on motion picture screens. One of those two sides is coated four inches higher than the other side.

A light source was locked onto the camera, allowing the camera both to move freely and to be aligned with the light source and the blade's reflection. This gave the blade its flashing effect.

The film was then taken to a special effects house and rotoscoped, an animation process involving the frame-by-frame drawing of previously photographed live action. This animation process added brightness, flash, and color to the Lightsaber blades.

How did Obi-Wan Kenobi disappear during his duel with Vader?

Darth Vader's slicing through Ben Kenobi was achieved by replacing Alec Guinness with an empty cloak that was shaped to resemble his body. The cloak was set up so that as Darth Vader's Lightsaber hit the cloak, an electronically-detonated charge cut the cloak in two. The bottom half fell a split-second before the top, to show what was supposed to have happened.

How did you come up with the Droids, and were they robots or real people?

The two droids, R2-D2 and C-3PO, are among George Lucas' favorite characters. In fact, an earlier version of the script had the two robots as the main characters instead of the humans.

The robots were built from the designs prepared by Ralph McQuarrie, Production Illustrator for STAR WARS, following detailed discussions with George Lucas.

John Stears, Special Production and Mechanical Effects Supervisor, made the robots work. He and his staff talked with various experts in robotics, the science of robots, prior to building the first one. Besides the dozen robots Stears built, he also came up with the Lightsabers and land vehicles.

C-3PO was the only robot not built by Stears. He was designed by Ralph McQuarrie, Art Director Norman Reynolds, and sculptress Liz Moore. C-3PO's casing was sculpted to fit actor Anthony Daniels, who played C-3PO throughout the movie.

Several different versions of R2-D2 appeared in the film. One version had actor Kenny Baker inside, other versions were operated by remote control.

Is STAR WARS represented in any wax museums?

Right now, STAR WARS isn't represented in any wax museums. There have been some inquiries about the possibility of including characters from STAR WARS in collections, but no arrangements have been made yet. Should any arrangements be made, we'll announce it here in the newsletter.

Where can people learn to do special effects?

Doing special effects for a film is a complicated task. It involves a tremendous amount of work in many different areas. One person can't do all the different types of effects. Generally, there will be many people working on the special effects of a film, each one specializing in one area. One person will make miniature versions of space ships and buildings; another will photograph them with special cameras and lenses; and a third will work at preparing mattes and other optical effects, involving the combination of separate pieces of film.

The best advice we can give on learning how to do special effects is to check with a good library for books on filmmaking. Richard Edlund, Special Effects Director of Photography on STAR WARS, suggests two books: *TECHNIQUE OF SPECIAL EFFECTS CINEMATOGRAPHY* by Raymond Fielding, and *SPECIAL EFFECTS IN MOTION PICTURES* produced by the Society of Motion Picture and Television Engineers (SMPTE).

For information specifically on the special effects done for Star Wars, look up the July 1977 issue of *AMERICAN CINEMATOPHIL*. Most of the issue is devoted to STAR WARS.

Where did George Lucas get the idea for the character of Chewbacca?

"A Wookiee is a cross between a large bear, a dog, and a monkey. He's very friendly, until you get him riled," said George Lucas.

"I'm very fond of Wookiees. I have a Wookiee at home. Well, she's not quite as big as the Wookiee in STAR WARS, but she's a Wookiee just the same. Actually, she's a dog, but she looks just like a Wookiee. She looks like a panda bear, but not as big. Her name is Indiana. And a Wookiee has certain dog characteristics—a Wookiee is protective, a friend, and kind of cuddly."

How the term Wookiee was coined is an interesting story. It dates back with George Lucas' first feature film, THX 1138, and a disc jockey who was doing some voiceovers.

It seems that the disc jockey, while recording dialogue, had improvised a line about having just run over a Wookiee in the street. "I asked him if he knew what he meant when he used the word Wookiee, and he told me that he just made it up on the spot. I liked it and used it in the film. When I was trying to name this new creature, I thought it sounded like a good description of the creature I wanted."

At the end of STAR WARS, Luke Skywalker and Han Solo each received a medal from Princess Leia. Why didn't Chewbacca receive one?

The Rebel forces wanted to give Chewbacca a medal for his part in saving Princess Leia and in the destruction of the Death Star, but Wookiees don't approve of medals. So, respecting Chewbacca's wishes, they didn't give him one.

They didn't want Chewie to go totally unrewarded, however. So, after the ceremony at the Rebel base, they flew to the Wookiee planet for a celebration.



Chewbacca, Han Solo (Harrison Ford), Luke Skywalker (Mark Hamill), Artoo-Detoo, and See-Threepio are rewarded by Princess Leia (Carrie Fisher) for saving the rebellion.

How old is Chewbacca, the Wookiee? Some sources say he's one hundred years old, others say he's two hundred.

According to George Lucas, Chewbacca is two hundred years old. Some editions of the novel version of STAR WARS contain a misprint that states Chewie's age as one hundred, but that is incorrect.

BETWEEN THE SCRIPT AND

It took a good deal of work to transform George Lucas' basic concept of STAR WARS to the final form you see on the motion picture screen. Between the time a film script is completed, and when the movie is first shown in theaters, many changes occur. Even on simple pictures, and STAR WARS is anything but simple.

The first step after completing the basic script concept was to visualize the new world. George Lucas contacted Colin Cantwell, who had worked on 2001: A SPACE ODYSSEY, to design the initial spacecraft models. Alex Tavoularis started preliminary storyboard sketches from the early script. Production Illustrator Ralph McQuarrie began to visualize the basic ideas for characters, costumes, props, and scenery. Over a period of time, McQuarrie went from simple sketches and line drawings to a handsome series of production paintings which set a visual tone for the picture.

While this was being done, Producer Gary Kurtz worked out a budget and logistical plan for the complex job of filming on three continents. For the desert planet of Tatooine, all American, North African, and Middle Eastern deserts were researched and explored. In southern Tunisia, on the edge of the Sahara Desert, the ideal location was found — a dry, arid landscape with limitless horizons filled with bizarre architecture.

It was decided that the interiors would be photographed in London, England, because of the close proximity to North Africa and because of the availability of technical people at the EMI Elstree Studios. It was the only studio in England or America that could provide nine large stages simultaneously, and allow the company complete freedom to handpick its own personnel.

The script called for a large number of miniature and optical effects. In June of 1975, George Lucas and Gary Kurtz signed John Dykstra to supervise the photographic special effects. No commercial facility had the equipment or the time to accomplish what STAR WARS required, so Dykstra worked out the plans for a complete 'in-house' effects shop. Appropriately named Industrial Light & Magic Corporation, the shop was set up in a warehouse in Los Angeles.

Employing as many as seventy-five people and, in post-production, working in two full shifts, ILM executed the three-hundred sixty separate special effects shots in the film. Altogether, film enhancement and special effects are visible for half of the running time of STAR WARS.

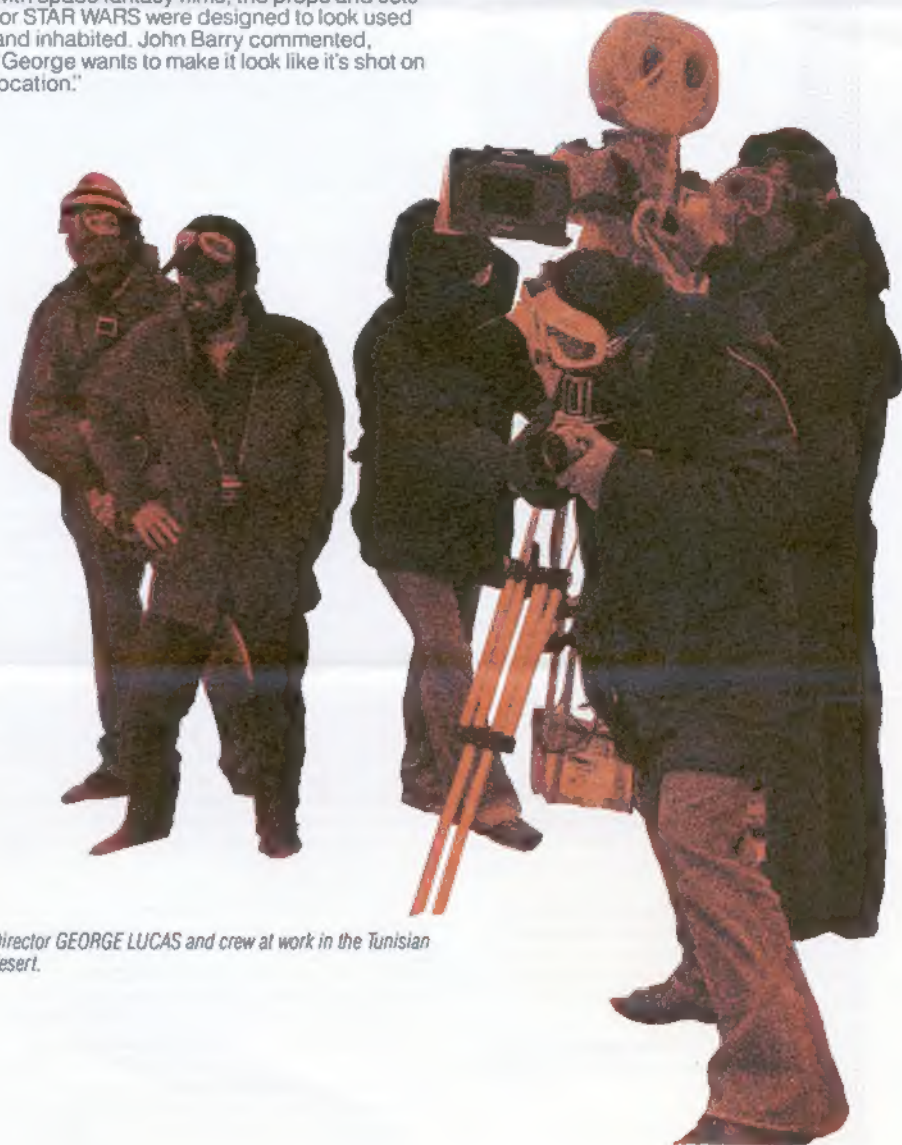
The various departments at ILM included a carpentry shop and a machine shop; the machine shop had to modify the special camera, editing, animation, and projection equipment required for the special effects. A model shop was built to construct the prototype models of the various space and land vehicles.

Other departments included Optical Printing, for putting layers of film together; and a Rotoscope Department, which provided matte work and generated the original images to be used in explosion enhancement. The Electronics Shop devised special cameras for a self-contained camera-and-motion control system. There was also a Film Control Department to oversee the filing and coordinating of all of the separate film elements.

Meanwhile, at Elstree Studios, Production Designer John Barry and his crew began designing the large number of props and sets needed. Instead of the shiny, new-looking architecture and rockets normally associated with space fantasy films, the props and sets for STAR WARS were designed to look used and inhabited. John Barry commented, "George wants to make it look like it's shot on location."

George Lucas began a three-month period of casting the unusual roles in November of 1975. Using the same approach he used for AMERICAN GRAFFITI, he chose new, fresh talent for three of the five major roles.

When asked what drew him to the actors he selected for STAR WARS, Lucas said, "They're good actors and they're more or less by nature like the characters in the story. The important thing about a movie like STAR WARS is that it be believable to an audience, and that they believe in the characters. And these actors, because of who they are, bring believability to the situations."



Director GEORGE LUCAS and crew at work in the Tunisian desert.

THE PROJECTOR

In March of 1976, a film production unit and cast descended on Tozeur, a small, quiet oasis town in southern Tunisia, where North Africa and Arabia meet and the Sahara Desert begins. The construction crew worked for eight weeks, turning the desert and towns into another planet. Filming began on a salt lake of the Chotte el Djerid, not too far from Tozeur. Other locations included the Tunisian desert a few miles outside of Nefta, and the rocky grandeur of a great volcanic canyon outside of Tozeur.

During the first week of filming, a sandstorm hit, and the entire crew had to wear specially supplied goggles. The cameras had to be rigorously cleaned out every evening after the day's shooting, to be useable for the next day.



The cast and crew moved to Matmata, one of the most unusual towns in the world. Matmata is largely inhabited by troglodytes, people who make their homes in caves cut from the sides of crater-like holes in the ground. These underground homes evolved as a means of protection from sandstorms and the weather, which is scorching hot in summer and bitterly cold in winter. Interior sequences of Luke Skywalker's home were filmed in the depths of the Hotel Sidi Driss, which is typical of the local Matmata dwellings. These dwellings consist of a central, open hole surrounded by cave-like rooms gouged out of the earth.

Following two and a half weeks of filming in Tunisia, the STAR WARS cast and crew moved to the EMI Elstree Studios, just outside of London. It took all nine sound stages to house Production Designer John Barry's thirty sets of planets, spaceships, caves, control rooms, the cantina, and the vast network of sinister corridors of the Death Star. For the Rebel hanger sequence (filled with a squadron of X-wing and Y-wing fighters), the set was so enormous it had to be filmed on the largest sound stage in Europe. This was located at Shepperton Studios in Middlesex, England, twenty miles from the EMI Elstree Studios. The scenes with the actors took fourteen and a half weeks to film in England.

For the post-production work, George Lucas and Gary Kurtz worked out of Industrial Light & Magic in Los Angeles, where the special effects were completed. The editing was done in San Francisco.

Additional Tatooine desert footage was photographed in California's Death Valley. The Yavin Jungle sequence was filmed in the Mayan ruins of Tikal National Park in Guatemala.

Composer John Williams spent a year preparing his ideas for the score. During March of 1977, he conducted the eighty-seven piece London Symphony Orchestra in a series of fourteen sessions to record the ninety minutes of original music.

Original sound effects for the various alien languages, vehicles, robots, and weapons were created by Ben Burtt, in charge of Special Dialogue and Sound Effects for STAR WARS.

The final, elaborate stereo sound track was mixed at the Samuel Goldwyn Studios in Hollywood. They used the Dolby System for extraneous-noise reduction, to provide the ultimate in motion picture high fidelity in the theater.

After the editing, sound and publicity were completed, STAR WARS was released to theaters all over the world.

TRIVIA QUIZ

So you think you know all there is to know about STAR WARS? Try answering these questions, designed to stump even the sharpest fans. The answers can be found elsewhere in this issue.

1. What are the names of Luke's aunt and uncle?
2. What language did Luke's aunt want the new droids to speak?
3. Who did Greedo work for?
4. How many Banthas did Luke see in the desert?
5. Who would they not serve in the Mos Eisley cantina?
6. According to Han Solo, Princess Leia discovered something in the garbage masher. What?
7. What did Obi-Wan Kenobi and Luke do to raise money in Mos Eisley?
8. Princess Leia told Grand Moff Tarkin that the rebel base was on what planet?
9. What was wrong with the droid that Luke and his uncle discarded in favor of R2-D2?
10. According to his uncle, what had Luke's father done during the Clone Wars?
11. Where was the Millennium Falcon berthed in Mos Eisley Space Port?
12. What kind of ship did Luke use when shooting womp rats in Beggar's Canyon?
13. Who piloted the Rebel Blockade Runner?
14. What are the Sandpeople's weapons called?
15. The Mos Eisley cantina was filled with disreputable characters. One of them tried to start a fight with Luke. In how many systems did he say he carried the Death Sentence?
16. How much did Obi-Wan Kenobi offer to pay Han Solo for transportation to Alderaan?
17. What was the new model of Landspeeder that had come out and lessened the value of Luke's Landspeeder?
18. While still on Tatooine, how far does Luke offer to take Obi-Wan Kenobi?
19. In order to rescue the Princess, Luke and Han Solo pretended to be Stormtroopers transferring Chewbacca from which cell block?
20. According to Princess Leia, what was Grand Moff Tarkin holding?
21. According to C-3PO, at what does R2-D2 excel?
22. How fast will the Millennium Falcon go?
23. What was the number of the cell block in which they were holding Princess Leia?
24. While talking to Luke's uncle, what did C-3PO say was his first job?
25. How many different types of mechanical vehicles were in STAR WARS? Name them.

A special "thank you" for helping to compile this issue's Trivia Quiz: Paula Sigman, Lynn Dal Santo, and Mick Garriss.

NAME THE NEWSLETTER CONTEST WINNERS

In issue 2 of the newsletter, we announced the first in a series of contests to be held by the Official STAR WARS Fan Club. The purpose of the contest was to come up with a title for the official newsletter of the club, which, up until this point, was simply called "the newsletter."

Any member of the club was eligible to enter, and literally thousands did! It was not easy deciding which title to choose and who the winner would be. The thousands of entries received were narrowed down to nine finalists, with the judges voting to determine the winners. The judging and voting were done by representatives of STAR WARS Corporation, including George Lucas and Gary Kurtz. In the case of duplicate suggestions, the one with the earliest postmark determined the winner.

The new title for the newsletter of the Official Star Wars Fan Club is: **BANTHA TRACKS**.

The title was suggested by Preston Postle of Avon, Ohio, who is our first place winner. He will receive an R2-D2 Cookie Jar from Roman Ceramics and a set of 3 STAR WARS Drinking Mugs (Darth Vader, Chewbacca, and Obi-Wan Kenobi) from the Mind Circus.

Second Place goes to Robbie Richardson of British Columbia, Canada, for his suggestion of **THE COMLINK**. He'll be receiving a set of the 3 STAR WARS Drinking Mugs.

Third Place, and an R2-D2 Cookie Jar, goes to Robert Truax of Memphis, Tennessee, for his suggestion of **INSIDE STAR WARS**.

Honorable Mentions go to the following finalists: Billy Covell of Rockville Center, New York; David Schwadron of East Windsor, New Jersey; Mike Demouly of St. Petersburg, Florida; Linda Mullaney of Lyndhurst, New Jersey; and Rodney Wayne Kindlund of Selma, California.

STAR WARS SEQUEL

On August 4th, 1978, it was officially announced that the title of the sequel to STAR WARS will be **THE EMPIRE STRIKES BACK**.

Based on the second of nine stories in George Lucas' **ADVENTURES OF LUKE SKYWALKER** series, the first draft of the screenplay was written by Leigh Brackett. Ms. Brackett has extensive credits in both motion pictures and science fiction literature. She wrote the scripts for such films as **THE BIG SLEEP** (with Humphrey Bogart and Lauren Bacall), **RIO BRAVO**, **HATARI!**, and **THE LONG GOODBYE**; and such science fiction books as **SWORD OF RHIANNON**, **THE GINGER STAR**, **STARMEN OF LLYRDIS**, and **THE LONG TOMORROW**.

Returning for the sequel will be Luke Skywalker, Princess Leia Organa, Han Solo, R2-D2, C-3PO, Chewbacca and Darth Vader. New human and alien characters will also be introduced.

Preparations have already begun in the Art and Special Effects Departments. Special effects photography will begin in October of 1978, with principal photography beginning in February of 1979. The film is tentatively scheduled for release in the Spring of 1980.

George Lucas will be acting as Executive Producer on **THE EMPIRE STRIKES BACK**, with Gary Kurtz returning as Producer.

Irvin Kershner will be Director. His previous credits include **THE EYES OF LAURA MARS**, **THE RETURN OF A MAN CALLED HORSE**, **LOVING, A FINE MADNESS**, **THE FLIM FLAM MAN**, and the television movie, **RAID ON ENTEBBE**.

Stuart Freeborn will be returning as Makeup and Special Creature Designer, with John Williams scoring the music. Norman Reynolds, Art Director on STAR WARS, will be Production Designer for the sequel.

Special Effects Supervisors will be Richard Edlund and Brian Johnson. Richard Edlund served as First Cameraman on STAR WARS and Mr. Johnson's previous credits include **2001: A SPACE ODYSSEY** (working with Doug Trumbull).

STAR WARS AROUND THE WORLD

STAR WARS in many countries around the world is not entitled STAR WARS. Here's a list of some foreign titles:

Swedish	STJÄRNORNAS KRIG
Norwegian	STJERNE KRIGEN
Finnish	TAEHTIEN SOTA
Danish	STJERNEKRIGEN
German	KRIEG DER STERNE
Spanish	LA GUERRA DE LAS GALAXIAS
Brazilian	GUERRA NAS ESTRELAS
Italian	GUERRE STELLARI
French	LA GUERRE DES ETOILES

STAR WARS CAST & CREW FIND MUTUAL INTEREST: COMIC BOOKS

"Sometimes I really felt illiterate around the set," said Mark Hamill. STAR WARS' Luke Skywalker. However, it wasn't discussing Shakespeare with Alec Guinness that made him feel unread — it was discussing comic books with aficionado George Lucas.

Mark explained his love for comic books. "When I was a kid, we weren't allowed to have them in my family. I was told they were a waste of money. But I still got them somehow. That made them even more exciting to read because they were forbidden. And my friends all had them. My love for them now is a kind of compensation for not being able to buy them then. I have collected a lot of them now, like **SILVER SURFER**. I love **GREEN LANTERN** — the one with the ring. **SUPERMAN** got on my nerves, but I like **BATMAN** because he could get killed. And I got my fix of monsters from **CLASSICS ILLUSTRATED**, which had stories like **FRANKENSTEIN**."

Even producer Gary Kurtz was not immune to the comic book mania on the STAR WARS set. "Sometimes Gary would get an excited little grin," Mark Hamill recalled, "and he'd start talking about Scrooge McDuck and the other Carl Barks creations."

Carrie Fisher is also a devotee of comic books, but her taste runs more to "those love comics. I still have them, and I am still fascinated by them. They gave dating tips, which was my favorite section. There was **TRUE LOVE**, **YOUNG ROMANCE**, and **JUST MARRIED**. They had the most delightfully bizarre stories. I read them twice as soon as I got them. They were always the same and always great. Love, conflict, and then back together again. Romeo and Juliet stuff, but it always worked."

"There's also another series that I loved," said Carrie. "It was underground comic types of things, like **SLIME** and **DESPAIR**. I didn't really read them. I just loved to look at their covers. I think my favorite was the **LEATHER NUN**. And you had to be eighteen to buy it."

George Lucas' love of the genre has remained so constant that he co-owns a gallery-bookstore in New York City which specializes in space fantasy and science fiction comic books.

TRIVIA QUIZ ANSWERS

1. Aunt Beru and Uncle Owen Lars
2. Bocce
3. Jabba the Hut
4. 2
5. "Their kind" otherwise known as droids
6. An incredible smell
7. They sold Luke's Landspeeder
8. Dantooine
9. It had a bad motivator
10. Piloted a Space Freighter
11. Docking Bay 94
12. A T-16, also called a Skyhopper
13. Captain Antilles
14. Gaffi Sticks
15. 12
16. 2,000 in advance, and 15,000 after they'd arrived
17. The XP-38
18. To Anchorhead Settlement

19. 1138
20. Vader's leash
21. Causing trouble
22. .5 past light speed
23. AA23
24. Programing binary load-lifters
25. 10 were shown, an eleventh was mentioned: Landspeeder, X-Wing Fighter, Y-Wing Fighter, TIE Fighter, Blockade Runner (the Princess' ship), Corellian pirateship or freighter (the Millennium Falcon), Sandcrawler, Stardestroyer, escape or lifepod, and the Death Star were shown. The T-16, or Skyhopper, was mentioned but never shown, although Luke was playing with a miniature version of it while he was cleaning R2-D2 and C-3PO.